

JANUARY 35c



SCREEN THRILLS ILLUSTRATED

SUPERMAN
*HIS JUMP FROM
COMICS to TELEVISION*

**LAUREL
AND HARDY**
*— WHY THEY
WERE GREAT*



**NEW MOVIE
TARZAN**
*EXCLUSIVE PHOTOS
OF JOCK MAHONEY*



**GIRLS
IN PERIL**
*HOLLYWOOD'S
SERIAL QUEENS*



Lovely
Julia Thayer
(also known as
Jean Carmen),
the Mysterious
Rider of THE
PAINTED STALLION,
in Republic's
classic serial
of 1937. For
more Serial
Queens, see
page 12.



movie adventure supreme

Come with us again behind the walls of Hollywood. Enter the studio gates where excitement is King! The cameras are being set up and the stuntmen are ready. The director calls for "Action!" and here it is:

Jungle hazards in the all new TARZAN spectacular, starring stunt-king Jock Mahoney!

Those alluring lovelies the SERIAL QUEENS caught up in a torrent of cliffhanging catastrophes!

The one and only SUPERMAN performing his unmatched feats of super-strength!

LAUREL & HARDY mayhem on the loose again, plus the most fabulous array of spectacular cinema scenes ever shown!

The oldest, the latest and the greatest, lie just beyond this page. Turn it and the thrills begin!

THE EDITORS

MATINEE MAIL



BEST BOOK FORWARD?

After I finished reading your first issue of Screen Thrills Illustrated I was going to write a letter to you telling how well you presented your new magazine. I thought, though, that because it was the first issue you would try to get the best pictures, and write the best possible articles, (which you did just to impress the readers (which you also did). So, I waited patiently for your second issue. I just finished reading it. There is only one word that can be used to describe it: WOW! It was every bit as good as, if not better than, your first issue.

I also think that Bob Price did a wonderful writing job on "King of the Jungleland" & "Shazam."

"The Duke of Action" is one of the best biographical articles I have ever read. It is a credit to Sam Sherman's writing ability. Please have many more such articles in future issues. If you continue putting out magazines as good as Screen Thrills Illustrated, Famous Monsters of Filmland, and Spacemen, you will put all other magazines out of business.

JAY MESKIN
BROOKLYN, NEW YORK

● Thanks for the compliments, we hope you like this issue as it's jam packed with the type of high powered material you and many others seem to like.

A REASONABLE REQUEST

How soon can you guys start publishing STI bi-monthly instead of only four times a year? The three month wait for the second issue nearly drove me back to the TV set. If the wait for No. 3 is as interminable, I can't be held responsible for my actions. I might even become normal and forsake the silver screen for the video screen! Horrors! So let's hear it, readers, for a bi-monthly STI!

Before I stop bothering you, a few suggestions for future issues: a complete story on one of the greatest serials of all time, Masco's MYSTERY SQUADRON, an article about the Dead-End Kids, articles on Abbott & Costello and Laurel & Hardy.

Congrats all around on a well conceived, well executed publication which should, by all

evidence thus far manifested, out-circulate all its competitors.

DALE GREYFUSS
GLEN ELLYN, ILLINOIS

● We'd like nothing better than to do a complete coverage on MYSTERY SQUADRON, for star Bob Steele is a favorite of ours here at STI. Keep watching our future issues.



STI Fly-Guy!

LIKED MOST EVERYTHING

I would like to say that STI magazine is the greatest magazine I have ever seen and read. In your first issue I especially liked Tarzan, Superman, Dick Tracy and the movie serials. In the article on serials you stated that Linda Stirling played the Tiger Woman with Allan Lane. I hate to say it but you were wrong. It was Kay Aldridge. She was the Serial Queen of the 1940's and Allan "Rocky" Lane was the Serial King.

I just got through reading Issue No. 2 of STI. I especially liked the article on Captain Marvel which was one of the serials I had the good fortune to see back in 1941. And the article on John Wayne was great, just great! I am a great fan of his. I have seen about one hundred of his movies either on T.V. or at my favorite movie theater. The articles on Clyde Beatty and Superman were also very good. I'm not sure but I think I remember seeing

a serial called the Marvel Family with Capt. Marvel, Mary Marvel and Capt. Marvel Jr. Can you print a still from it?

JOHN CHERLUK
HAZELTON, PENNSYLVANIA

● Thanks for your fine comments about STI. John, but we're afraid you are wrong about TIGER WOMAN and the Marvel Family both. Linda Stirling did play opposite Allan Lane and you'll see a pic of both on page 10. As to the latter, there has never been a Marvel serial other than the one with Tom Tyler.

HERE'S A BAT-LETTER!

SCREEN THRILLS ILLUSTRATED is the greatest magazine I have ever seen. It is better than any of your other publications.

For future covers, when you run an article on BATMAN, how about BATMAN & ROBIN swinging on their BAT-LINES . . . or a picture of the Dynamic Duo in their various vehicles, BAT-MOBILE, BAT-PLANE, WHIRLY-BATS, and BAT-MARINE.

The articles on SUPERMAN have been the best so far.

The article on CAPTAIN MARVEL was terrific. Here is what I think of SCREEN THRILLS ILLUSTRATED:

SCREEN . . . THRILLS ILLUSTRATED
MOORAY . . . FOR THIS
AMAZING . . . FANTASTIC
ZANY . . . WONDERFUL
ASTOUNDING . . . FUN-PACKED
MAGAZINE!

Doops, I said it . . . and now I've got this darned costume on with this cape and lightning bolt . . .

Shazam!

FRED BRONSDON
CULVER CITY, CALIFORNIA

THANKS FOR THE MEMORY

Just a word or two saying how much I enjoy your SCREEN THRILLS ILLUSTRATED and how it brings back fond memories of the Saturday matinees at the movies. I remember the first serial I ever saw was THE COPPERHEAD about a fellow with a copper ball helmet. I enjoyed your article on CAPTAIN MARVEL and the

continued on page 6



JANUARY 1963
Volume 1, No. 3

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continued from page 4

pictures from PERILS OF NYOKA. Keep up the small chapters!

HERBERT SIEGEL
CHELSEA, MASSACHUSETTS

● CAPTAIN MARVEL seems to be a winner alright. Merh, and you'll find the full story of your friend the Capediver beginning on page 36. He was the hero of the serial MYSTERIOUS DOCTOR SATAN.

WHAT DO YOU THINK?

I have a friend who resembles George (Superman) Reeves. His name is Herbert W. Baker, he has nothing to do with the world of show business, just a businessman for the Board of Education and being in that business around kids, you can understand why he's called Superman. He's been called Superman by his many friends (young and old, neighbors and relations). Once he even attended a masquerade party wearing his Superman costume. He was the hit and stand-out of the party. What's your opinion on the resemblance between Mr. Baker & Mr. Reeves? You have our permission to print the picture in your magazine if you so desire.

JERRY REEVES
LOS ANGELES, CALIFORNIA

● We enjoyed seeing your picture very much but it's a little tough to see the Superman resemblance without his costume on. Surrounded by Lois Lane and Jimmy Olsen in his outfit he might really fill the bill. We'd like to see more pictures like this of people who look like the great action stars. If you have any of yourself or friends it would be best in costume—like "Captain Marvel" send them right here to us and we'll print them in MATINEE MAIL, with a similar photo of the "original" actor if we have one.



How Superman (7)

WE LIKE GIRLS, TOO

Have enjoyed your first two issues very much and am looking forward to more of the same in the future.

As to suggestions of what your readers might like to see in the way of movie pix,

I would recommend more shots of women in danger (per Page 47, Issue No. 2). After all, that is what kept "The Perils of Pauline" going for so many years and was the meat and potatoes of all the old serials. Orito for most of the old mysteries and westerns, not to mention a goodly percentage of the adventure series on television. It is all well and good to have the "Crimson Ghost" from blowing up the Golden Gate Bridge or disintegrating the Empire State Building, but unless there is a girl to be saved in the process, the whole episode is likely to fall pretty flat. Noel Neill, veteran heroine of the "Superman" series, could vouch for the validity of my point I am sure. During the course of her career, Noel was tied up more times than a Chinaman's laundry bag.

Because of the important role this tension-builder has played in the history of the movies, and especially that of the serials, down through the years, I don't believe that two or three such photos in each issue would be at all out of place. Certainly, two in two issues represents a seriously disproportionate ratio.

Hope you will be able to do something about this in the future but, in any event, congratulations on the past issues and best wishes on the coming ones.

ROGER GAUNTLEY
WASHINGTON, D.C.

● We like the gals as much as you do, Roger, so take a long hard glance at this issue's SERIAL QUEENS.

PUT UP YOUR "DUKES"

Congratulations on a fine second issue of Screen Thrills. It brings back much of my boyhood, the Saturday movies, with all the serials, westerns and what have you that made life the exciting adventure it was. Even now, I'd love to see some of the old serials I saw then, and those that I missed, ah me, one can dream.

However I thought I would call your attention to the line story on John Wayne, entitled the "Duke of Action." It is true Wayne and Carrott worked out the screen fight method pretty much used today.

As for the fight stills used in TALL IN THE SADDLE, they were great, only too hardy that the picture cut most of the fight out. Hardly any of the shots you had were used in the picture, and Fred Graham doubled Wayne in this, as well as OLD CALIFORNIA and OLD OKLAHOMA, later re-released as WAR OF THE WILDCATS. Get the films and some old still shots and you'll see Fred Graham, also a heavy in many western films. About the shot you mentioned in ALAMO, sorry to tell you that it was Fred Graham doing Wayne.

Wayne did most of the SPOILERS fight, with Alan Pomeroy, doubling Randy Scott, and directed by Ray Enright. Say if you want to show your readers (of which I am one) two actors doing their own stuff, get shots of SIN TOWN and the brawl staged by Brod Crawford and Ward Bond, also directed by Ray Enright. The actors here did it all, and a lulu it was. Also the fight between Rod Cameron and Jeff York in PANHANDLE, directed by Leslie Selerator. They were the greats.

HARRY SANFORD
DESILU PRODUCTIONS
HOLLYWOOD, CALIFORNIA

● We're happy to see that you enjoyed the story on Duke Wayne, long one of the movies' most fabulous adventure stars. Big John also enjoyed it and commented after reading the

DUKE OF ACTION story in our last issue. According to Wayne, it was: "A very good job on my early movie days."

We're printing an exclusive shot from THE ALAMO that may surprise you. Although Wayne was doubled in part in the fight discussed, he took the leap off the wagon exactly as described last issue.



Wayne—no double!

GIVE US STAN & OLLIE

I am a Laurel and Hardy fan. But not just an ordinary Laurel and Hardy fan. I am a classic film collector and have several L&H movies in my collection, including OUR RELATIONS, LAUGHING GRAY, THE PERFECT GAY, WE AND MY PAL, TWICE TWO, YOU'RE GARN TOOTIN' (one of their great silent), LIBERTY (another silent), PUTTING PANTS ON PHILIP (the FIRST L&H comedy), FLYING ELEPHANTS (a film they made together with HAL ROACH'S COMEY ALL STARS before they started their own series of comedies), OUTWITTING OAO (Babe Hardy's FIRST FILM—1913) and ON THE FRONT PAGE (Stan Laurel's last silent film before he was teamed with Babe). The newest addition to the collection is SLIPPING WIVES, the first film in which Stan and Ollie appeared together for Hal Roach. I am also very proud to say that I am a close friend of Stan Laurel, having in my possession over 20 letters that Stan has written to me and over 40 pictures that he has autographed and sent to me during the past year. It goes without saying, therefore, that I was very pleasantly surprised when I saw your first FLASHBACKS page dedicated to Stan. I know that I speak for millions of others when I say "Go a story on Stan Laurel and Oliver Hardy." They made slapstick comedy an art! In fact, in my opinion, there were only three great slapstick comedians, and only one good one. The greats, Charlie Chaplin, Stan Laurel and Oliver Hardy, the good one Milton Hines (known on television today as SCOPY SALES). So keep up the fine job you are doing. Keep the rare photos coming, and most of all KEEP LAUREL AND HARDY ALIVE!!!

RONNIE KUGMAN
SPRINGFIELD, NEW JERSEY

● Here they come for all the many requests we've gotten—Laurel and Hardy. Our feature —"NOW YOU'VE GONE IT!" deals with this great all-time comedy team. As we mention in the story, more, more and more will come in the future when we devote lots of space to a Stan & Ollie super special story.

● Keep reading STI and keep writing to: Cliff Hanger, SCREEN THRILLS ILLUSTRATED, 1425 E. Washington Lane, Philadelphia 38, Pa.

FLICKS IN THE FUTURE



**More news, views and
cues on the latest releases
into the realm of screen action,
adventure, thrills and
excitement!**



At this point in Republic's 1943 serial **G-MEN VS. THE BLACK DRAGON**, it seems doubtful indeed that Rod Cameron will be able to overcome knife-wielding villain Nael Cravat and save beautiful Constance Worth from a fate worse than death!

A very rare scene from an almost forgotten serial. Grant Withers as **JUNGLE JIM** in Universal's 1937 screen version of Alex Raymond's classic comic strip.



Fans looking for and failing to see the new film **LION OF SPARTA** will now know the reason why. This 20th Century-Fox CinemaScope-Deluxe Color-picture has undergone a title change and is presently tagged **THE 300 SPARTANS**. Four members of this hearty breed are Richard Egan, Diane Baker, Sir Ralph Richardson and David Farrar.

Heading your way is Columbia's answer to **MUTINY ON THE BOUNTY**. Filmed in England in 'Scope and Color, **BATTLE ABOARD THE DEFIANT** boasts top star Alec Guinness in an exciting drama of rebellion at sea in the days of wind and sail.

Steele in the saddle

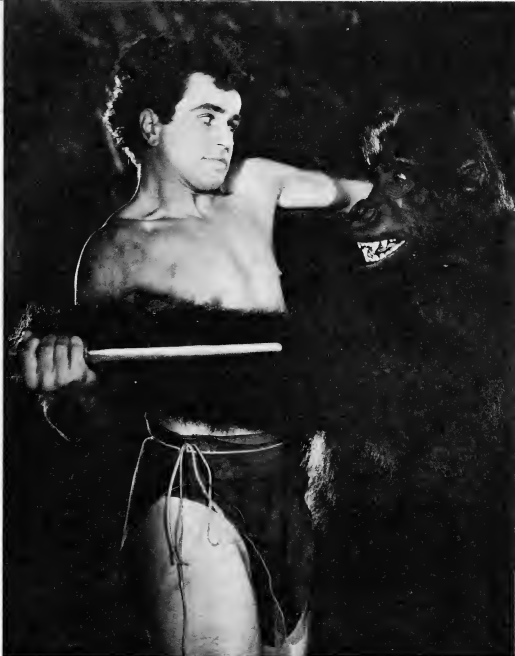
PIRATES OF BLOOD RIVER, a Hammer production featuring Christopher Lee and Kerwin Mathews, is also on Columbia's schedule as is: **REQUIEM FOR A HEAVYWEIGHT**, film version of the sensational TV play starring Anthony Quinn, Jackie Gleason and Mickey Rooney (*STI's editors were on the set during the shooting of this one!*); **JASON AND THE GOLDEN FLEECE**, adventure tale based on Greek mythology; **BARABBAS**, biblical saga with Anthony Quinn and **THE WILD WESTERNERS**. Last named film features sagebrush star Bob Steele who seems to have a new film on tap each time *STI* goes to press!

John Wayne is allowing no holes in his schedule either. Current drama of the Duke is Paramount's **DONOVAN'S REEF**, a South Pacific yarn penned by James Mitchener. **REEF** is the latest in the seemingly endless line of Wayne-John Ford collaborations, and the venerable director can be counted on to bring his stock company into play, as always. The jungle princess, Dotty Lamour, is returning to the studio that discovered her for this one. Wonder if she'll bring her sarong along?

war not over yet

Devotees of war and battle blockbusters can buy tickets to see: **THE GREAT ESCAPE**—this UA flick deals with a mass escape from a German POW camp in WWII. Stars Steve "Wanted—Dead or Alive" McQueen, James "Maverick" Garner and Richard "?" Harris.

Walter Wanger hopes to be the first producer out with a film on U.S. infantrymen



It seems hard to take such a cute little gorilla seriously, but Naah Beery, Jr. certainly did in Universal's **CALL OF THE SAVAGE** (1935). A popular serial, it was adopted from the novel "Jon of the Jungle."

© Universal Pictures Co., Inc.



Always on call for action, those three **DAREDEVILS OF THE RED CIRCLE** (David Sharpe, Herman Brix and Charles Quigley) sometimes found themselves in the darndest spots!

Hero Lance Reardon (Richard Bailey) came very close to feeling the edge of Captain Mephisto's (Ray Barcraft) blade in this shot from Republic's 1945 **MAN-HUNT OF MYSTERY ISLAND!**



in South Vietnam. He has registered four titles and you may see his effort as **WHAT IT TAKES TO WIN, TO LIBERATE FROM OPPRESSION, THE GREEN BERETS or FIGHTING IN SOUTH VIETNAM** or as something else altogether.

American-International Pictures has the skull-faced Jack Palance in uniform as one of their **WARRIORS FIVE**, a story of Anzio action filmed on location in Italy. **JUDO**, Allied Artists release lensed in Japan, is the story of a Judo expert's (Sessue Hayakawa) daughter (Pat Suzuki) who teaches this ancient art to American GIs. U-I's newest Rock Hudson vehicle **A GATHERING OF EAGLES** is a tribute to the heroes of the Strategic Air Command. Another cloud-caper is **THE STARFIGHTERS**, an indie Jet-Fighter-action piece.

good boxoffice title

First company to capitalize on the recent "escape" from Alcatraz is Allied Artists who have an entry named, aptly enough, **ESCAPE FROM ALCATRAZ** on the agenda. Featured will be Jayne Mansfield and Ray Denton, stars of AA's recent **GEORGE RAFT STORY**.

Forsaking his usual jungle hang-outs, ex-Tarzan Gordon Scott is putting those beautiful biceps into play in AIP's **GOLIATH AND THE WARRIORS OF GENGHIS KHAN**. Other stars getting into the historical spectacle act are Stewart Granger in **SWORDSMAN OF SIENA**, Louis Jourdan in **THE STORY OF THE COUNT OF MONTE CRISTO**, Tony Curtis and Yul Brynner in (or, as?) **TARAS BULBA** and Rory Calhoun as (or in?) **MARCO POLO**.

for the chapter chaps

Last but not least is the latest serial to be re-issued by Columbia pics. **THE MONSTER AND THE APE**, originally released in 1945, features Robert Lowery, Ralph Morgan, George Macready, Carole Mathews and Cowboy Star Ray "Crash" Corrigan in his "fabulous ape-suit!"

So there you have it—an action sandwich for all you action-hungry fans! Chock full of all the ingredients you ask for—action, mystery, suspense, comedy and just a dash of romance—and served to your order at the corner picture palace.

Don't fail to be here next issue for another look at the **SCREEN THRILLS ILLUSTRATED** movie menu! **END**



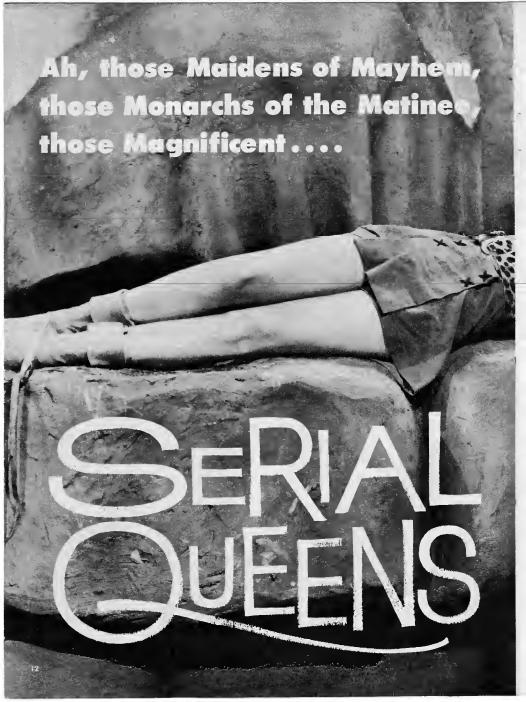
Of the many perilous moments in Universal's 1945 **JUNGLE QUEEN**, pretty Lois Collier had more than her share, as exemplified by this forbidding situation from Chapter Two!

© Universal Pictures Co., Inc.

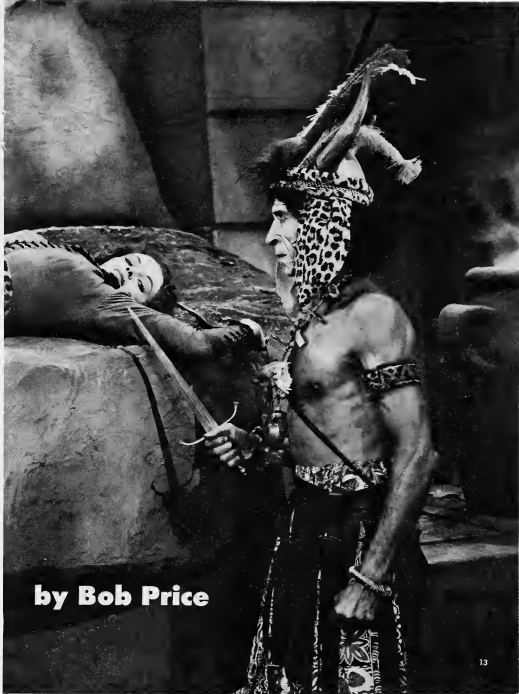
Allan Lane (with Budd Buster and Robert Kellard) brought King Features comic hero **KING OF THE ROYAL MOUNTED** vividly to life in the first of his four Republic serials!



**Ah, those Maidens of Mayhem,
those Monarchs of the Matinee,
those Magnificent....**



SERIAL QUEENS



by Bob Price



Tom Neal, Frances Gifford and Eddie Acuff have just had a narrow escape in this scene from Republic's **JUNGLE GIRL** (1940).

Inheriting the mantle of "Republic Serial Queen" from Frances Gifford, Kay Aldridge found the job was not without its trying moments.



In 1941 Republic Pictures began a valiant attempt to revive the era of the "Serial Queen." Not since the silent days of Pearl White, Ruth Roland and Helen Holmes had there been a major female star of this type on the screen and the field was wide open.

While these new films featuring femme fighters were to make a lot of money, none of the girls was ever able to attain anything near the popularity enjoyed by Pearl at her prime. The fact that Republic's noble effort to breathe new life into an old box office lure was not entirely successful, was tempered by the knowledge that audiences had been introduced to as curvaceous a covey of chapter cuties as ever was spawned under the Hollywood sun.

Jungle adventures always being a good thing, the powers-that-be decided that a serial featuring a sort of female "Tarzan" might be just the vehicle for their new "Queen." So what better source for this type of material than the creator of the immortal Mr. T, Edgar Rice Burroughs, himself! Hence, the screen adaptation of his **JUNGLE GIRL**.

fetching Frances

For the lead role in **JUNGLE GIRL**, Republic borrowed a young contract actress from Paramount Studios. Her name was Frances Gifford and as Nyoka, the scantily attired heroine of this thriller-diller, she began accelerating the pulse rate of the senior as well as the junior members of audiences everywhere.

JUNGLE GIRL dealt with a physician's daughter, Nyoka, who was raised in the jungles of Africa. Her father (Trevor Bardette), having fled civilization years before to escape being blamed for the criminal activities of his identical twin brother, is eventually killed by said twin who assumes the father's identity. He is in league with Slick Latimer (Gerald Mohr) and tribal medicine man Shamba (Frank Lackteen) in a conspiracy to steal Nyoka's sacred amulet which tells the location of rich diamond deposits. Aided and abetted by Jack Stanton (Tom Neal) and Curley Rogers (Eddie Acuff), Nyoka is able to overcome the various perils that befall her.

captivating Kay

JUNGLE GIRL was such a resounding success that Republic revived the character the next year in another fifteen episodic, **PERILS OF NYOKA**. This time, however,



As lovely a pair of scrappers as you're apt to find anywhere, Larna "Vultura" Gray and Kay "Nyoka" Aldridge had many a tussle in **PERILS OF NYOKA**.

Gifford was no longer available; having returned to her home studio in the interim. A talent search was then undertaken to find a suitable replacement and blonde Kay Aldridge, a former Powers model, was finally selected.

This was not exactly the same Nyoka, however. Whereas in the previous film she was Nyoka "Meredith," here the surname was "Gordon." Also the outfit, while still abbreviated, was not the same as that worn by Gifford.

A search for the "legendary tablets of Hippocrates" spearheaded the **PERILS OF NYOKA**. The male lead was handled by Clayton Moore and chief heavy interference was run by Tristram Coffin, Charles Mid-

dleton and Lorna Gray. The latter as "Vultura" proved a worthy adversary of Nyoka and the two engaged in many a knock-down, drag-out slug fest. A few years and a name-change later, Lorna, herself, was to play the lead role in a Republic serial, **DAUGHTER OF DON Q**; being known then as Adrian Booth.

the Queen gets a King

Following **PERILS**, Kay Aldridge made two other 15-chapter serials for Republic—**DAREDEVILS OF THE WEST** in 1943 and **HAUNTED HARBOR** in 1944. **DAREDEVILS** co-starred Kay with Allan Lane in an Old West drama of conflict be-



Nyoko, the JUNGLE GIRL, intends to set villain Gerald Mahr straight on a few things in this scene.

Lorno Gray (now known as Adrien Booth) finds herself with a steely suitor on her hands in **DAUGHTER OF DON Q** (Republic, 1946).



tween rival stagecoach lines. Together they were billed as "Their Majesties, the King and Queen of Serials."

Kane Richmond fought for the hand of beauteous Kay in **HAUNTED HARBOR** and jointly they battled sea monsters, angry natives and assorted baddies throughout. Roy Barcroft, Republic's stock company villain, threw a few flies into the ointment as the "brains heavy" of the piece.

lovely Linda

Third "Queen" to reign over the "little studio in the valley" was Linda Stirling who actually made more cliff-hangers than the other two combined. Her first was **THE TIGER WOMAN** in 1944. Allan Lane, out of his wildest western wear, looked real nice alongside luscious Linda in her little leopard outfit. Yes, that's right! Even though she was the "**TIGER**" WOMAN, her ensemble was trimmed with leopard skin!



In this interesting and extremely rare set of pics we see a scene from the film *PERILS OF NYOKA* and (below) a candid shot showing the same scene as it was being filmed. That's famed serial director Bill Witney giving Kay Aldridge a few pointers on the gentle art of the "stretch rack."

Backed by Rocky, Linda solved Inter-Ocean Oil Company's problems among the primitives and, changing costumes, became the masked avenger in *ZORRO'S BLACK WHIP*, which was also released in 1944. This was a curious film, for outside of the title itself and one credit line reading "Zorro character created by Johnston McCulley," there was no mention of Zorro in the entire serial! As the black-garbed gun toter, Linda was simply referred to as the "Whip."

MANHUNT OF MYSTERY ISLAND, third serial on Stirling's slate, concerned Claire Forrest's (Linda) efforts to find her father, inventor of a Radiatomic Power Transmitter. Aided by criminologist Lance Reardon (Richard Bailey) she trails her father to Mystery Island, a tiny spot in the Pacific owned by four men: Hargraves (Forbes Murray), Armstrong (Jack Ingram), Braley (Harry Strang) and Melton (Ed Cassidy). All are descendants of a Captain Mephisto who governed the island





The chapter trail was pretty "rocky" for Allen Lane as he aided **TIGER WOMAN** (Linda Stirling) in 1944.

Attempting to divert suspicion from the "Whip" (Linda Stirling), George Lewis donned her outfit, and, in so doing, placed them both in jeopardy. **ZORRO'S BLACK WHIP**, Republic-1944.



more than 200 years before these events.

a fantastic transformation

One of these men, by means of a "Transformation Chair," is able to re-arrange the molecular structure of his blood and become, at will, an exact counterpart of the original Mephisto. As the sinister Captain (Roy Barcroft), he holds Claire's father prisoner and plans to steal the invention for himself. **MANHUNT** was directed by Spencer Bennett, Wallace Grissell and *Yakima Canutt*. The famed silent Western star-stuntman-turned-director lived up to his reputation and supplied the film with some of the most spine-curdling, blood-tingling scenes ever recorded on film!

Linda's last three chapter plays had a variety of plots. In **THE PURPLE MONSTER STRIKES** (1945), she and Dennis Moore battled an invader from outer space (Roy Barcroft again) and in **THE CRIMSON GHOST** (1946) she helped Charles Quigley of "Science Associates" trap title roleist Joe Forte and his henchman Clayton Moore.

JESSE JAMES RIDES AGAIN (1947) was a conventional Western wherein Linda helped the much white-washed outlaw (Clay Moore) battle renegade Roy Barcroft (who else?). In addition to her six seat-gripping sagas, Linda also appeared in many features for Republic such as **RIO GRANDE RAIDERS** in which she shared scenes with six gun king Bob Steele.

Delectable damsels, indeed! Should the serial be revived today, and a search made to fill these empty thrones, no more delightful, more resourceful, or pluckier heroines could be found! That's why today, a good fifteen years later, these gals can still come alive in the memories of those magical matinees of yesteryear!

Captain Mephisto is . . .

In winding up this article we notice that we've neglected to reveal the infernal Captain Mephisto's real identity, but, of course, you already know! You don't? Well, so as not to leave any loose ends dangling, we'll fill you in. You remember he had to be one of those four men who owned the island? Yes, in the last chapter his name was revealed and. . . eet was. . . Aaaaggghh!!!!
 . . . (choke!) . . . (cough!) . . . (gasp!)
 . . . !!!!!!! **END**

TARZAN

1962

Jock Mahoney,
the movies'
Ace of Adventure,
enters the ranks of
cinema nobility as
the star of MGM's
spectacular TARZAN
GOES TO INDIA.



Since the days when Elmo Lincoln ruled the backlot African wilderness, Tarzan has been a major international movie favorite. Through the years producers have searched and searched and *searched* for the right man for the famed jungle king's crown. In most cases they turned up a "new face" to assume the Tarzan role. So it goes film after film, with the choice striking either a sweet or sour note with the public. Each time one of these Tarzan talent safaris is in the wind, fans everywhere can only hope for the best. Will he be a refugee from the Actor's Studio or a champ from some lumber camp? Anyone's guess goes as the Tarzan search continues.

great favorite chosen

MGM, in association with Sy Weintraub, has scored a triumph of cinema casting—Jock Mahoney as the thirteenth in Tarzan's acting family tree. No unknown here,

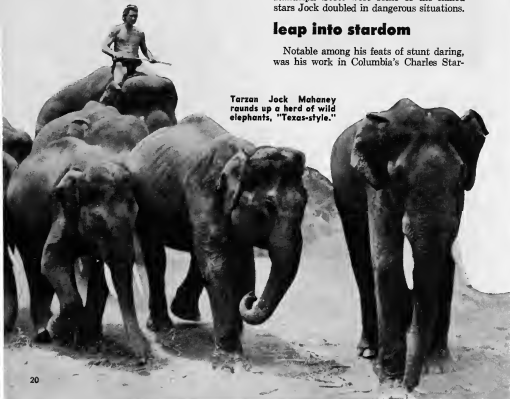
instead a top stuntman and movie-TV star in his own right. Born Jacques O'Mahoney on February 7, 1919 in Chicago, Illinois, he grew up in Davenport, Iowa and planned to become a doctor. Our champ boosted his way to the top with mind as well as muscle. Jock attended the University of Iowa and between exams was known as the school's top swimming, basketball and football star. During World War II he earned the rank of instructor in the Marine Corps. Yes, many a fighter pilot owed his training and knowledge to Jock Mahoney, who certainly knew his subject well.

Next to a World War in danger and flying bullets, is that quiet Los Angeles suburb—Hollywood. It's only natural that this would be the next stop for Jock at the end of the war. One of the most difficult professions in this celluloid center, is the job of *stuntman*. To this bone breaking work came Jock, who earned his spurs as one of the industry's most skilled action ambassadors. Gregory Peck, Errol Flynn and Randolph Scott were some of the famed stars Jock doubled in dangerous situations.

leap into stardom

Notable among his feats of stunt daring, was his work in Columbia's Charles Star-

Tarzan Jock Mahoney rounds up a herd of wild elephants, "Texas-style."





It's a rifle butt on the head for Jock, as Leo Gordon and henchmen dispose of their only interference.

rett westerns. When it came time for Starrett, as the masked black figure, "The Durango Kid," to jump into the saddle, Jock would really be the one leaping into action. An unsung hero to millions, scrapes and bruises were mild rewards for a day's work. As all this excitement was going on, someone at Columbia noticed that Jock could also act. With that in mind, it didn't take long for him to get the numerous parts he deserved. He appeared with Charles Starrett in: *THE FIGHTING FRONTIERSMAN* (1946), *SOUTH OF THE CHISHOLM TRAIL* (1947), *THE STRANGER FROM PONCA CITY* (1947), *BLAZING ACROSS THE PECOS* (1948), *BLAZING TRAIL* (1949), *HORSEMEN OF THE SIERRA* (1949), *BANDITS OF EL DORADO* (1949), *RENEGADES OF THE SAGE* (1949) and *FRONTIER OUTPOST* (1949). *THE DOOLINS OF OKLAHOMA* with Randolph Scott and *RIM OF THE CANYON* with Gene Autry also filled out that year.

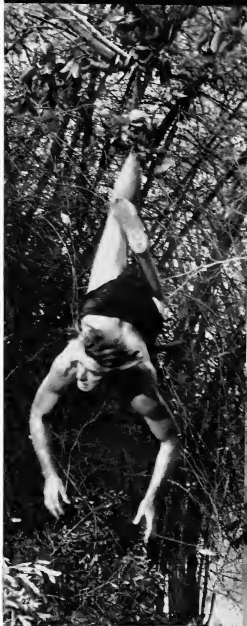
An acting career was launched and the movies' made good use of their new "find."

Starring roles in serials *CODY OF THE PONY EXPRESS*, *GUNFIGHTERS OF THE NORTHWEST*, *ROAR OF THE IRON HORSE* plus the Australian "Western" feature *KANGAROO KID* brought a new matinee idol to theater screens. With television gaining popular momentum, Gene Autry's Flying A Productions entered the TV-film field. So teaming our hero with former child star Dick Jones, Jock became the star of the popular *RANGE RIDER* series, produced by Flying A. Together they made 78 half hour episodes, which is the equivalent of 39 of the old feature Westerns. Quite a few feet of film, and quite an impressive list of titles to Jock's credit, had they been made for theatrical distribution.

Universal appeal

During the early days of his career, name changing was the order of the day—Jacques, Jack, Jock and O'Mahoney, Mahoney. No matter what name he went by, the fans knew him and liked him. How-

TARZAN SWINGS INTO ACTION GALORE!



ever, the old fashioned Westerns and adventure films were vanishing. Adult, psychological stories now were the rage. Could the old action stars survive? Many unfortunately did not and dropped out of films. For the talented Jock Mahoney, adapting to the new productions was child's play. So, Universal-International zoomed him right up front in such widescreen hits as: SLIM CARTER, LAST OF THE FAST GUNS, JOE DAKOTA, AWAY ALL BOATS, DAY OF FURY, SHOWDOWN AT ABILENE and THE LAND UNKNOWN. Jock did his own action scenes in these films as well as in his CBS-TV series, YANCY DERRINGER.

In 1960, a switch in casting brought Jock to the screen as the villain in TARZAN THE MAGNIFICENT with Gordon Scott. The mighty jungle lord had been a boyhood favorite of Jock's and as he says: "I've always loved action, perhaps that's why Tarzan is one of my greatest heroes." Well the new choice is a natural, with an all around favorite becoming Tarzan.

a classic is made

TARZAN GOES TO INDIA is the first Tarzan color spectacular, and leased in Cinemascope too. The filming took two months in India and portrays an *almost true* situation. Tarzan journeys to the land of the Maharajahs to save numerous elephants from drowning when a huge dam is opened. The production was filmed at an actual dam construction site. When the actual water gates will be opened, numerous animals can possibly be destroyed, just as shown in the film.

Action fans are due for a rare treat as they watch tree-swinging Jock Mahoney go to work. He rides the lead elephant in a stampede of hundreds! He battles jungle cats in hand to hand combat! He matches his strength and intelligence against the might of a giant bull elephant! He fights for his life against those who would destroy him! These are just samples of the towering perils that face Edgar Rice Burroughs' famed character. With Jock Mahoney in the lead, Tarzan becomes the greatest of the unbeatable screen heroes. We hand a major share of the credit to Mr. Mahoney, an old-fashioned thrillmaker in a modern era. When TARZAN GOES TO INDIA, high adventure comes to your local theater. As Jock Mahoney himself says: "It's one of the proudest pictures I have ever made."

END



"Say one word and it'll be your last!" is Tarzan's order to this murderous sniper.



**REPUBLIC
STUDIOS:**

Hollywood





Thrill Factory!

Part one

Republic Pictures, the company whose main product has been adventure, produced what many consider the most entertaining films ever made! "Creatively exciting" as they may be described, many Republic productions stand out as never to be duplicated screen classics.

article by Sam Sherman





Needed: one rescue for one hero plus stogecooch. George Lewis is the gent in trouble in 1944's **ZORRO'S BLACK WHIP**.

Major studio production was the order of the day in 1950. Roy Rogers and cost prepare for the next Tru-color scene in **TRAIL OF ROBIN HOOD**.



Although Republic Pictures came into formal existence in 1935, the Republic story started some 20 years earlier. Herbert J. Yates, an executive with the American Tobacco Co., saw a big future in the motion picture laboratory business. An association with Hedwig Laboratories in 1915, brought Yates into the industry and led to his financing Republic Labs in 1918. With the acquisition of several additional processing plants, 1924 saw Yates crystallize his holdings into Consolidated Film Industries, a very complete film laboratory service.

colossal cliffhangers

Nat Levine, founder of Mascot Pictures in 1927, launched his fabulous serial program with that year's **THE GOLDEN STALLION**, starring Lefty Flynn and Joe Bonomo. Levine's company, financed by Yates' Consolidated Film Industries, soared ahead as the leader in the field of serial production. Newcomers like John Wayne and George Brent, joined established favorites Tom Mix, Ken Maynard, Harry Carey, Bela Lugosi, Bob Steele and Clyde Beatty as stars of Mascot's chapter-drama lineup.

As part of this program, Consolidated Film's record division (American Record Co.) decided to push its country-western singing favorite into films. It was none other than Gene Autry, who after a tryout in Mascot's **MYSTERY MOUNTAIN** and **IN OLD SANTE FE** (both featuring Ken Maynard), was given his own starring vehicle. Released as **PHANTOM EMPIRE** in 1935, Gene's first production featured a combination Western and science fiction motif.

birth of a studio

Herbert Yates and his Consolidated Film Industries was now looking to bigger and better things. He wished to expand Mascot's ailing feature film and Western program, while retaining its industry leading serial production schedule. In this way 1935 viewed Yates join W. Ray Johnson and Trem Carr's Monogram Pictures, along with Mascot and several other independents to form the new Republic Pictures Corp. They made their headquarters at the old Mack Sennett studios, which Mascot had leased, and planned some very big things. Using Monogram's exchanges in 39 cities, the new corporation could now dominate production outside the major companies.



One of the studio's super serial successes was **DAREDEVILS OF THE RED CIRCLE** (1939). Charles Quigley and Carole Landis administer aid as Herman Brix and Dave Sharpe "press their luck".

The fabulous Republic camera truck during one of its few moments of rest. Following along with rough action was the usual order of the day. Bab Livingston chats with the crew during a break on his **UNDER TEXAS SKIES** a 1940 3 Mesquiteer apus.





Bob Steele and Jimmy Dodd polish up their lines before some rough and tumble action starts. Tom "Captain Marvel" Tyler starred, with these two studious chops, in 1943 Mesquiteer hit—**RIDERS OF THE RIO GRANDE**.

Caught in the underground civilization of Muronio, Gene Autry can't sing his way out of this jam. (Mascot's 1935 serial—**THE PHANTOM EMPIRE**)



Westward Ho!

Included in the new plans was an expanded program of top quality action Westerns for which there was a ready market. Producer Paul Malvern had just completed 16 Monogram-Lone Star Westerns starring John Wayne and was all set to do another series. Wayne at the time was moving up to the top of the independent Western stars. To show him off to best advantages, Malvern proposed a super Western to start off a series of eight pictures. The picture was **WESTWARD HO!** directed by Robert North Bradbury. This was the most expensive for Wayne since his debut in 1930's **THE BIG TRAIL** and cost \$17,000. This was a small budget though, as the film grossed over \$500,000 for its producers. As John Wayne still says: "That was a darn good picture!"

Republic was now on its way, but Monogram claimed they gained little in the consolidation. So, less than a year after joining Republic, W. Ray Johnson and Trem Carr withdrew from the company. Johnson envisioning plans to reorganize Monogram, which he later did. Carr who was appointed Republic's production chief, left his post to Nat Levine, formerly of Mascot. That first year of 1935, Republic grosses were proclaimed as over 2½ million dollars. In an article in The New York Sun on May 4, 1936, Nat Levine said that Republic was spending \$6,750,000 on 20 Westerns, 24 features, 4 serials and 8 "special" productions. The films that came out of this group were big money makers and are productions that stand apart today, by nature of their inherent creativity.

give 'em the best!

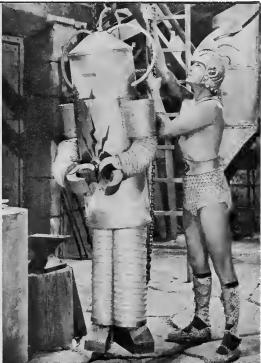
Technically, Republic in their "independent" way was second to none. Consolidated Film Industries ranked as moviedom's best lab and together with RCA "High Fidelity" sound recording, gave the Republic films a polish others lacked. The camera work was also fantastic! Speedy camera trucks, good composition, quick moving panning and numerous studio dolly shots all gave Republic productions a feeling of movement that the "static" films of the major studios lacked. In the music department, compositional geniuses wrote film scores that rivaled serious classical works. While most of the other companies let long dramatic and action scenes run *without* music, Republic scored to the hilt.

In combination with the well paced direction, ace camera work, and skilled editing, Republic's music brought out the best in their films. Composers such as: Hugo Riesenfeld, Arthur Kay, Karl Hajos, Victor Young, Alberto Colombo, William Lava and later Cy Feuer (now producer of Broadway's **HOW TO SUCCEED IN BUSINESS WITHOUT REALLY TRYING**) brought a new dimension to music scoring. Cameramen Jack Marta, Gus Peterson, William Nobles, Ernest Miller, Edgar Lyons and Reggie Lanning kept vivid scenery like California's Red Rock Canyon constantly in well composed motion. The early directors at Republic made their mark too! Mack V. Wright, Ray Taylor, Joe Kane, John Auer, Howard Bretherton, George Sherman, William Witney and John English all knew how to turn out spellbinding films. Top writers, directors, actors and technicians brought the movies something different. Republic now flew the proud flag of success!

yesterday's big hits

1936's serial program under Nat Levine's guidance, boasted **DARKEST AFRICA** with Clyde Beatty, **UNDERSEA KINGDOM** with Ray "Crash" Corrigan, **THE VIGILANTES ARE COMING** with Bob Livingston and **ROBINSON CRUSOE OF CLIPPER ISLAND** with Mala. All cleaned up in the serial market.

The new feature film program got off to a flying start as did Republic's Western lineup. Among their early hits in the feature department, between 1936 and 1937, were: **HAPPY GO LUCKY** and **LAUGHING IRISH EYES** both with Phil Regan, **HOUSE OF A THOUSAND CANDLES** with Mae Clarke, **LARCENY ON THE AIR** and **THE BOLD CABALLERO** both with Bob Livingston (the latter, Republic's first color production), **THE WRONG ROAD** with Richard Cromwell and Helen Mack, **THE DUKE COMES BACK** (Allan Lane's first Republic picture), **HEARTS IN BONDAGE** with Mae Clarke and James Dunn (directed by Lew Ayres), **GIRL FROM MANDALAY** with Conrad Nagel, **DOWN TO THE SEA** with Russell Hardie, **PARADISE EXPRESS** with Grant Withers, **THE LEATHERNECKS HAVE LANDED** with Lew Ayres, **AFAIRS OF CAPPY RICKS** with Walter Brennan, **JOIN THE MARINES** with Paul Kelly and **THE HIT PARADE** with Phil Regan and Max Terhune.



Ray "Crash" Corrigan rehearses scene with robot and doesn't have to worry about his pal forgetting lines. Produced by Nat (serials were his middle name) Levine, Ray played the part of Crash Corrigan in this 1936 classic—**UNDERSEA KINGDOM**.

Ex-stuntman turned producer, Paul Malvern stands by westerners John Wayne, Muriel Evans and Murdock MacQuarrie while editor Carl Pierson glances at script. Photo was shot 'tween takes on 1935's **NEW FRONTIER**.





gamble on gunfire

In the field of Westerns, the experimental gambles tried at Republic paid off well. Few of the other studios took as much financial risk on unproven talent as they did. On August 13, 1938 *The New York World Telegram* commented:

Republic concentrated its greatest efforts upon its Western dramas. Bob Steele, an established leader among Western players was the star of one group. There was no gamble with the Steele pictures, for Bob was a proved money maker at the box office. But Republic did gamble on its other two series, counting on Bob Steele to carry the burden if either of the other two ventures did not come up to expectations. But, fortunately, Bob never had to take up the responsibility.

Gene Autry was the first of the Republic gambles. There was actually a twofold gamble with Gene, for he was a comparatively unknown player, jumped to overnight stardom and his pictures were unlike any that had ever been made. Gene was introduced as the screen's first singing cowboy and his productions were dramatic musicals with Western settings. Gene caught the public fancy with his first picture: at the end of his first year the exhibitors voted him the most popular of all Western stars, a rating which he has held ever since.

The other Republic gamble of that year was a series of outdoor dramas with a group of three leading men: Bob Livingston, Ray Corrigan and Max Terhune—THE THREE MESQUITEERS. The Mesquiteers rang the bell too and won a high spot on the annual exhibitors' poll.

Something new was now in the wind for the great action dynasty—super productions in both serials and major feature format. This real jump into the "big time", started in the days when Republic's serial specials received a fantastic popularity that this type of film never enjoyed before. Action was now a class item.

Be sure to watch for the second part of **HOLLYWOOD THRILL FACTORY**, as the studio gates open on "Adventures of the Past" once again.

All types of films became Republic domain in the 1940's. Horror invaded the studio, as Lon Keith led the way to the **VALLEY OF THE ZOMBIES** in 1946.



Allan Lane find out that George Lewis swings a mean boot, in this fight from 1944 serial **TIGER WOMAN**.

NOW

YOU'VE
DONE IT

SCREEN THRILLS

ILLUSTRATED

SPECIAL REQUEST FEATURE

STAN LAUREL and OLIVER HARDY down in their luck again. Yes, here are Stan and Ollie whose wild mayhem made them everybody's favorites. The days when L & H spelled laughter are not gone. As long as their fabulous films exist, they will continue to entertain lucky audiences everywhere.



A LARGE VOLUME of L & H fan mail has been pouring across our **SCREEN THRILLS ILLUSTRATED** desks. This short glimpse at Stan and Ollie is designed as an appetizer until the full meal is served. The main course will be a lengthy Laurel and Hardy story with many rare pictures, planned for a future issue.

Stan Laurel (born Arthur Stanley Jefferson), a native Englishman, received his early training on the music hall stage. Stan hopped a boat to the U.S. and before long was producing, directing and starring in his own comedies for Hal Roach. Oliver Norville Hardy, from Atlanta, Georgia, after many years on the stage also wound up making silent comedies. At the Roach studio the great duo was formed. Fate was destined to bring these two together.

THE LAUREL AND HARDY team became a super silent screen success. Later, when sound came in, Stan and Ollie had no trouble adapting to the new audio dimension at all. Their comedy was now amplified, by voices that went right along with the characters they created. Their individual stage training, no doubt being responsible for this.

Although their efforts in the early days were mostly showcased in short subjects, L & H invaded the feature film field. The results were fantastic! From classic short comedies such as: **BRATS, COUNTY HOSPITAL, BELOW ZERO, NIGHT OWLS** and **THE LAUREL AND HARDY MURDER CASE**, the spotlight swung to features like: **PARDON US, PACK UP YOUR TROUBLES, BONNIE SCOTLAND, THE BOHEMIAN GIRL, WAY OUT WEST** and **SAPS AT SEA**.

WHO CAN EVER FORGET Oliver Hardy turning to Stan Laurel at the end of some minor disaster and saying: "Well this is another nice mess you've gotten us into!" or "Why don't you do something to help me!" Poor, innocent Stan was usually brought to tears in situations like this, while Ollie just steamed. Actually Stan was behind each production, carefully planning out the detailed timing that would result in the appropriate crescendo of laughter.

Our hats are off to these two medical gentlemen, who specialized in the proper care and treatment of the funnybones of millions.



Stan and Ollie play the "sweetest music this side of a horn factory." Now turn the page quickly and you'll see how this tune ends.

Our boys demonstrate their new crash program to win friends and influence people.





"Why should you have a musical refrigerator and a frozen radio?" crosseyed janitor Ben Turpin asks Ollie. "Everything looked okay to me."



"Three's a crowd!" means Stanley as Sheila Ryan and Ollie are GREAT GUNS about each other. (20th Century Fox—1941).



AT THE BEGINNING of last July, New York City crowds noticed an unusual change in a movie theater's show policy. The Rialto Theater at 42nd Street and Broadway, noted for its nudist-exploitation films, switched over for one day to comedy. No features were advertised, the marquee just read the word *comedy* repeated about 20 times. Upon closer examination, the lobby revealed a showing of Robert Youngson's **WHEN COMEDY WAS KING**, teamed with Laurel and Hardy in **FLYING DEUCES**. Yes, many a laughter starved New Yorker had his funnybone tickled that day. This show was just additional coal on the L & H fire.

IN **WHEN COMEDY WAS KING** (released by 20th Century Fox), Robert Youngson used excellent judgment in holding off the Laurel & Hardy sequence for the film's conclusion. After over an hour of some of the greatest silent screen comedy, Stan and Ollie's classic, **BIG BUSINESS** came on. *This film brought the house down!* Live audiences pyramid laughter, and although TV is today's usual L & H showcase, their films were directed with theater audiences in mind.

IN **BIG BUSINESS**, Stan and Ollie have a misunderstanding with their perennial opponent, James Finlayson. The film ends up in a frenzy, with Finlayson ripping the boys' car apart while they proceed to do the same to his house. After the dust has cleared and total destruction is obvious, all three are sorry they ever started this "misunderstanding." Or so it seems. Once Finlayson and a policeman leave the scene, evil laughter appears on the L & H faces. They seemed to say: "We'll trade an old car any day, to rip a house apart."

On this note the silent comedies concluded and **THE FLYING DEUCES** flew their way onscreen. The print of the film shown was worn and spliced, but that in no way kept the laughter down. As funny to today's audiences as anything ever thought up, the comedy of Laurel and Hardy will last forever.

END

◀ Jim Finlayson and the boys patch up their feud, after destroying everything in sight. From the all-time classic, **BIG BUSINESS**.



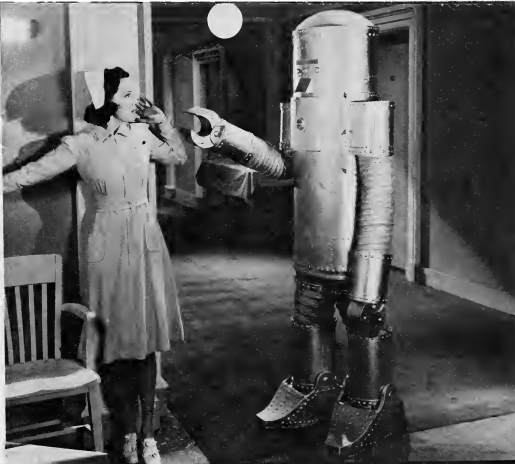
The performance over, Ollie pokes fun at Stan for hitting a sour note. This musical interlude is from **SAPS AT SEA**.

Stan Laurel, surviving member of comedy's greatest team, shown here with Suzy Delair in the last L & H feature film. Known under a few titles, **ROBINSON CRUSOE LAND** was the English release and **UTOPIA** the U.S. theatrical title.



MYSTERIOUS DR. SATAN





**Power-crazed
Inventor Seeks to
Enslave the World
Using an Army
of Robots!**



Doctor Satan's romantic robot gets a good bear hug on Ella Neel as the good doctor leers.

Walter McGroill, Kenneth Terrell and Robert Wilcox listen intently as Eduardo Cionelli explains the details of his little acid trop involving the bound Ella.



A theme long favored by the makers of serials—that of the mad scientist-inventor seeking to conquer the world with an army of robots—received the ultimate in screen adaptations by Republic Pictures in 1940. MYSTERIOUS DOCTOR SATAN packed just about every kind of hair-raising thrill a battery of script writers could conceive into its fifteen episodes and, in addition, furnished the screen with one of its most colorful masked heroes.

Copperhead's revenge

Bob Wayne (Robert Wilcox) had a double duty to perform as the hooded "Copperhead". Mission number one was, of course, the apprehension of Dr. Satan and number two the clearing of his father's name. Wayne Sr., the original "Copperhead", had donned the mailed mask to battle crooked elements in the Old West but in so doing, had himself been declared an outlaw! Learning all this from his father's best friend in Chapter One, Wayne swears to "wipe out the stigma attached to the name of the Copperhead!"

Doctor Satan, played superbly by Eduardo (or Edward) Cionelli, is thwarted in his plans for world domination by the fact that his robot creation can only be controlled over short distances. Knowing that famed Professor Thomas Scott (our old friend C. Montague Shaw) has invented the very remote control device he needs, Satan determines to acquire it by fair means or foul.

The means become fouler and fouler as the chapters flash by—RETURN OF THE COPPERHEAD, THIRTEEN STEPS, UNDERSEA TOMB, THE HUMAN BOMB, DOCTOR SATAN'S MAN OF STEEL, DOUBLE CROSS, THE MONSTER STRIKES, HIGHWAY OF DEATH, DOUBLE JEOPARDY, BRIDGE OF PERIL, DEATH CLOSES IN, CRACK-UP, DISGUISED, THE FLAMING COFFIN and DOCTOR SATAN STRIKES!

Capturing Scott, Satan threatens to turn the robot on him unless he installs his control device in the automaton. After witnessing the death of Scarlett (Lynton Brent), one of the Doctor's men who had tried to help Scott escape, in the "man of steel's" deadly embrace, Scott agrees to start work.

In his lab, Scott manages to get a radio message to the Copperhead which brings the metallic-masked marvel to Satan's headquarters on the double. Fighting his



Trapped by Satan's henchmen, the Copperhead leaps into galvanized action in this slam bang serial saga. Behind the mask in the actual fight scenes is that phenomenal stunt ace David Sharpe.





Prospects of clearing his father's name seem none too bright for Bob Wayne at this point.

A "mysterious stronger" (Paul Morion) is electrocuted by Dr. Satan's control belt as Wilcox, William Newell, Neal and Jock Mulholl look on.



way inside, the Copperhead is about to free Scott when Dr. Satan unleashes his robot on him. Before the robot can complete his death-like grip, however, Scott manages to reach the controls, halting the monster, and allowing the Copperhead to escape.

robot rates repeating

The mad medico next captures the Professor's daughter Lois (Ella Neal) and uses her to bait a deadly acid trap for the Copperhead which fails. By this time, Satan has Scott's device installed in his mechanical slave and, to test it, sends it to rob a bank. This amazing sequence in which the robot enters the bank, kills a guard and exits with a satchel full of money, was lifted bodily from this film and used years later by Republic in their serial ZOMBIES OF THE STRATOSPHERE (1952).

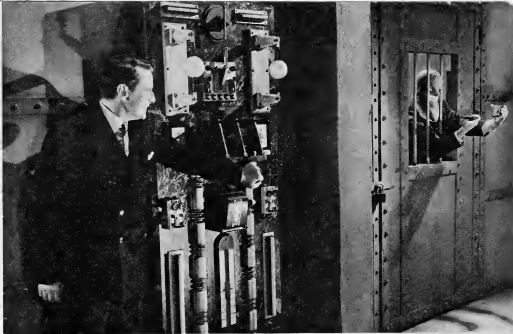
A series of extremely hazardous situations follow, each of which seems like the end for the Copperhead. He is: imperiled by overturning acid; run over by a speeding truck; trapped in a locked room with the walls closing in; doomed in a crashing plane; the victim of a fusillade from the guns of Satan's henchmen.

Ingenuously escaping each of the various fates planned for him, the Copperhead finally secrets himself in a box bound for the macabre maestro's hideout. There Dr. Satan, suspecting a ruse, orders his men to toss the box into a blazing furnace. Our hero, however, has gotten out of the box in transit and phoned the District Attorney's office the location of the Doc's hideaway of horror. With their help he succeeds in rounding up Satan's gang and the master of menace meets his fate at the hands (hands?) of the very monster he created!

MYSTERIOUS DOCTOR SATAN was the thirteenth serial directed by the young team of William Witney and John English, who were by then the undisputed masters of this most frantic film form. An expensively produced serial, SATAN has some of the finest locations ever glimpsed on serial celluloid, and it goes without saying that the stunt work is top notch. Dave Sharpe (doubling for the Copperhead), Kenneth Terrell, Bud Geary and their cohorts enliven the proceedings in every episode!

After screening the complete serial prior to doing this article, we had one word to describe it and we still feel this brief appraisal just about sums it up. **MYSTERIOUS DOCTOR SATAN** is simply—**GREAT!**

END



The Copperhead halts the closing walls by firing into the master control panel via this tricky mirror shot!

Hurling acid at his metallic foe, the Copperhead earns a brief respite for himself and Billy Newell.



FLASHBACKS

This issue STI expands its FLASHBACKS department in order to pay tribute to the passing of two great stars of yesteryear — Big Boy Williams and Rex Bell.



**GUINN
"BIG BOY"
WILLIAMS**

The lovable Big Boy of those early years in Hollywood.



In one of his latter day villain portrayals.



With Connie Bergen in COWBOY HOLIDAY.

The death of Big Boy Williams last June 6 brought to a close one of Hollywood's longest careers. A native Texan, the 63-year-old actor had been prominent on the screen for over 40 years. Although he had appeared in almost every type of role, his greatest fame lay with his well known portrayals of the happy-go-lucky, devil-may-care cowboy.

Nick-named "Big Boy" by humorist Will Rogers, Williams followed the classic trail from extra to star that so many before and since him have done. **BLACK CYCLONE**, **ROUNDING UP THE LAW** and **THE AVENGER** were a few of his silent successes and **BIG BOY RIDES AGAIN**, **DANGER TRAILS**, **LAW OF THE 45'S** and the serial **MYSTERY SQUADRON** bolstered his reputation in the early 30's. During the years that followed, many a film was to benefit by the presence in the cast of that likeable westerner with the puzzled expression.

Big Boy is gone from the scene but through the magic of the motion picture, he will be long remembered.



BIG BOY RIDES AGAIN (1935). A rough 'n tumble fighter, Big Boy's screen scraps were a joy to behold!



REX BELL

Rex Bell's Western "star" did not shine as long as Big Boy's but it was no less brilliant. Born George Belden in Chicago, Bell entered pics in the late 20's and quickly made a name for himself as a promising juvenile. Later graduating to Western roles, he found his greatest fame. Films such as **BATTLING WITH BUFFALO BILL** (Universal Serial), **THE MAN FROM ARIZONA**, **TOO MUCH BEEF**, **IDaho KID**, **LAW AND LEAD**, **STORMY TRAILS**, **GUNFIRE**, **TONTO KID**, **FIGHTING PIONEERS** and **WEST OF NEVADA** all clinched his popularity as a saddle star.

Purchasing a huge cattle ranch near Searchlight, Nevada, in 1930, Bell gradually retired from the screen and began to devote himself to local matters such as politics. In this field he also proved popular and in 1954 was elected lieutenant governor of that state. It was while campaigning for the governorship last July 4 that he was stricken by a heart attack and died at the age of 57. He is survived by his wife Clara Bow, the silent star, and two sons. We believe the editorial cartoon reprinted here is just about the most eloquent tribute that can be paid the passing of a Cowboy great.



Las Vegas Review-Journal

IF YOU LIKE **STI**
YOU'LL LOVE
FAMOUS MONSTERS

It's happened! The Second, Seventh and Eighth Issues of **FAMOUS MONSTERS** have now been officially listed as **ONE DOLLAR** Collector's Items by the Periodical Collectors League! But you can still get limited copies — and the remaining back issues are **STILL ONLY 50c**. Better get yours **NOW** — while the short supply lasts! **FAMOUS MONSTERS** is produced by the same staff who bring you **SCREEN THRILLS ILLUSTRATED**.



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PA JECTOR

PRIVATE SCREENING

"I'm mighty pleased and honored that you wonderful movie classic fans like my section so well. I've been swamped with request mail of all kinds and have been doing my darndest to find the pictures you've asked for. I'm not as spry as I used to be, so it takes me a bit of time to find all those treasures of the past down here in our film vaults. I've been showing these great films for 60 years now and enjoy them as much as you out there do. Be patient 'cause I'm trying to find all the right scenes for you and it takes a little time. Keep writing me for your favorites and I'll keep bringing them to you, right here each issue." . . . Send your requests to: PA JECTOR SCREEN THRILLS ILLUSTRATED, 1426 East Washington Lane, Philadelphia 38, Penna.





Enjoyed your newspaper ad from **THE SHADOW STRIKES** in the last issue. Would like to see more photos of the actors who played "The Shadow" in the movies. Rod Lomont, Scranton Po. Above you see Victor Jory who starred in Columbia's 1940 serial **THE SHADOW**. To the left Kene Richmond portrays the masked nemesis of the underworld in Monogram's 1946 **BEHIND THE MASK**. In this adoption of Maxwell Grant's famous character, Pierre Watkin, Joseph Crehan and Ed Gorgen are seen searching for the cloaked sleuth.



I haven't seen a photo of character-comedian Eric Campbell in years. Do you have a picture of him in your files? A. C. Teen, Jackson, Mississippi. Here's a door-able Eric caught up with that Charlie chop.



Please show Don "Red" Barry and Tammy Cook as the screen's original Red Ryder and Little Beaver team. Elliot Laine, Red Bank, New Jersey. Here they are — the first and best from Republic's 1940 chapterplay ADVENTURES of RED RYDER.



I'd like to see some scenes from **G-MEN NEVER FORGET**, which I've never forgotten. **Walter Bronn**, **Tompo, Florida**. We had to dig real deep into the vaults for these rare shots from the 1948 Republic serial. Director **Yokimo Conutt** explains the art of villainy to star **Cloydon Moore**, heroine **Romsey Ames** and boddle **Roy Borcroft**. In the lower picture Borcroft has apparently learned his lesson well. He seems quite at ease as he prepares to throw the leggy **Romsey** off the balcony. Conutt's storring days are due for TV exposure in the new teleseries, **JOE FRANKLIN'S SILENT SCREEN**.





I never tire of films showing scenes of great havoc and destruction. Please print one. Dave Staton, Quokertown, Pa. Probably one of the most widely viewed scenes of this type was originally filmed for RKO's 1933 **DELUGE**. Special effects were so superb that Republic bought these scenes of New York City being destroyed by a tidal wave and used them as stock footage in several films. Inset pictures Ralph Byrd and Oscar O'Shea viewing this footage on a television screen in 1939's **S.O.S. TIDAL WAVE**. Serials **DICK TRACY** vs. **CRIME INC.** and **KING OF THE ROCKET MEN** also utilized these scenes.

Years ago, I saw a movie about a Jap smuggled into this country in a mummy case. Can you dig up the info on this one? Khrris Moss, Cairo, Illinois. Here's Nino Pepitone all wrapped up in his chores in Republic's serial **G-MEN** vs. **THE BLACK DRAGON**.



Please show me a man being cremated from some old movie. Moe Fisto, Mojave, California. Here's the closest we could come, Moe, a scene from MANHUNT OF MYSTERY ISLAND. Hero Richard Bailey seems to be in for a hot time tonight.



I love to see films that feature masked men in them. Can you show a scene of my favorite movie hero Bob Livingston in one of his THREE MESQUITEERS westerns? Dan Colt, Quincy, Illinois. Caught in the lair of THE PURPLE VIGILANTES, Bob Livingston had to do a lot of Stony Brooke-ing to get out.

THE SAGA OF



SUPERMAN

A black and white photograph of two men standing in front of a stone wall. The man on the left is wearing a white mask that covers his entire head, leaving only his eyes and mouth visible. He is wearing a dark, long-sleeved shirt. The man on the right is wearing a dark suit jacket, a light-colored shirt, a patterned tie, and a fedora hat. He is looking towards the masked man. The background is a rough, stone wall. The title 'SUPERMAN' is printed in large, bold, white letters at the top of the image.

Part 3— conclusion

LET'S TURN OUR MAGIC hourglass around again and look back into Superman's past. What circumstances brought him into being? A vision from another world perhaps? A super-strongman from Earth at a carnival perhaps? Which one situation brought Superman into the mind of his creator? Writer Jerry Siegel was the man to whom this impulse from beyond came, back in 1932.

Here is the way in which writer Siegel describes the birth of Superman: "I am lying in bed counting sheep when all of a sudden it hits me. I conceive a character like Samson, Hercules and all the strongmen I ever heard tell of rolled into one. Only more so. I hop right out of bed and write this down, and then I go back and think some more for about two hours and get up again and write that down. This goes on all night at two hour intervals until in the morning I have a complete script."

The next day, Jerry rushed right over to artist-pal Joe Shuster's and the first Superman comic strip was born. That was thirty years ago. It took six years to reach publication and another three to hit the screen.

success in Technicolor

1941 and the big movie moment arrives. The first of Paramount's superb Superman cartoons is released and in Technicolor. No expense was spared by the Dave Fleischer studios in bringing the movies a really colorful character. Seventeen of these multi-colored animated adventures were released between September 26, 1941 and July 30, 1943. One of these films, *THE ELEVENTH HOUR*, was originally filmed in a 3 dimensional "stereoptical process."

The titles in this series in the order of original release are: *SUPERMAN*, *MECHANICAL MONSTERS*, *BILLION DOLLAR LIMITED*, *THE ARCTIC GIANT*, *THE BULLETEERS*, *THE MAGNETIC TELESCOPE*, *ELECTRIC EARTHQUAKE*, *VOLCANO*, *TERROR ON THE MIDWAY*, *THE JAPOTEURS*, *SHOWDOWN*, *THE ELEVENTH HOUR*, *DESTRUCTION INC.*, *THE MUMMY STRIKES*, *JUNGLE DRUMS*, *THE UNDERGROUND WORLD* and *SECRET AGENT*. A smashing boxoffice success, these films played theaters for years after their original release and have been quite popular on TV recently.

On June 21, 1941, just before the Paramount films were released, the *Saturday Evening Post* rallied to the corner of the Man of Steel in John Kobler's *UP, UP AND AWA-A-Y!* Yes, 21 years ago Superman enjoyed great popularity. Today, through his magazines, movies and TV he has grown into an international popularity phenomenon. The *Post* article commented:

Superman accomplishes with casual ease feats that are common to every boy's day-



THE ARCTIC GIANT seems a bit annoyed at this year's dental checkup by Superman.

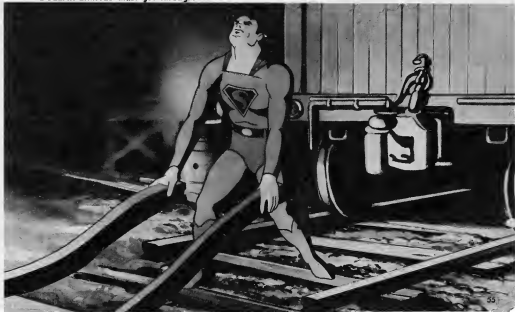
The mighty one braces himself as **THE BULLETEERS** try to destroy him.





THE MECHANICAL MONSTERS provided unique opposition to Superman. Here he matches his super-strength against these robots on a rampage.

It's super-human steel vs. the real McCoy as our champion puts his muscles to work. **THE BILLION DOLLAR LIMITED** must get through!





Don Horvey and Terry Frost have Kirk "Superman" Allyn at their mercy. (From 1950's *ATOM MAN vs. SUPERMAN*)

© National Periodicals Publications, Inc.

Don Horvey aids Lyle Talbot as Luthor (right) in setting up a new fiendish invention.

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dreams. He kayoes eleven prizefighters in one second flat, leaps an eighth of a mile in any direction, runs faster than a locomotive and swims faster than a fish. His eyes are so keen that they can see through the thickest walls, his ears so acute that he is willy-nilly, an eavesdropper on any conversation within a hundred yards. . . . Perhaps the greatest of Superman's achievements is that he is a miracle man in fact as well as in fancy. No other cartoon character has ever been such an all around success at the age of three. . . . When R. H. Macy & Co. staged a Superman exhibit in its New York store last Christmas, it took in \$30,000 in thirty-cent admissions. Superman day at the World's Fair cracked all attendance records for any single children's event.

And so it goes throughout the years—Superman, the clean, honest idol of youth.

Luthor the sinister

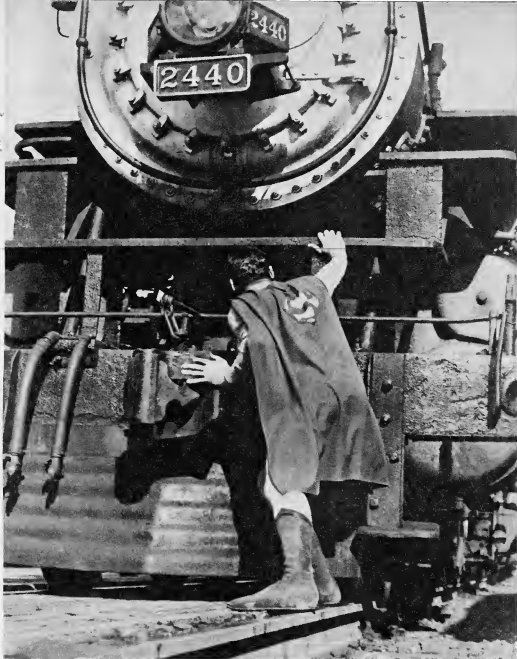
In the Superman strips, the Man of Steel is known for his picturesque speech. His language, of course matches his character. A good example is: "So Luthor is still alive and plotting the downfall and subjugation of present day civilization!" Well what Superman said was true, Luthor his arch enemy was still alive and came to his full power on screen. Popular former leading man Lyle Talbot brought the character of Luthor to the movies in Columbia's 1950 *ATOM MAN vs. SUPERMAN*.

According to Superman's guiding light, Mort Weisinger: "When we wrote *ATOM MAN*, new effects were needed. For this reason we had Superman projected into a "phantom zone" in the story. This meant that he was no longer in a solid state and would float through walls. Luthor was now free to operate as Superman couldn't stop him."

The matinee fans were worried a bit about their hero back in the serial days of 1950. However, Superman easily resolved this "phantom" situation to emerge triumphant in the serial's last chapter.

As the ever widening circle of comic magazines, TV and movies continues, so does the Man of Steel. Superman, today more amazing than ever!

SCREEN THRILLS ILLUSTRATED
will continue to report the latest super-scoops on Superman. As he goes on to newer and greater glories you can be sure to read about and see them right here.



This "iron horse" bucked a bit when the Man of Steel stepped in.

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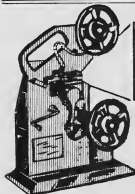
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